

MUSIC OF THE WEEK

*There is no art without life,
There is no life without growth,
There is no growth without change,
There is no change without controversy.*—Frank Rutter.

I ENJOYED the singing of Mary Lander last week from 2YA. This young lady, who is obviously not a very experienced artist, presented an entertaining group which included a Mahler composition—a composer who is neglected by most performers these days. There are dozens of songs by Mahler, and it is a pity he appears so infrequently on the programmes.

Miss Lander has a sweet voice—clear, she enunciates well. There is no vibrato, which no doubt accounted to a great extent for my enjoyment of the performance.

I do not, however, agree with Miss Lander's phrasing in the final section of the Solveig's song.

LAST Sunday was a good night for opera enthusiasts. "Cosi Fan Tutte" (Mozart), Lortzing and Wagnerian excerpts, in addition to "The Yeomen of the Guard," being broadcast on the same evening, against which "Hamlet" was played from 2YA.

Such a splendid assortment should satisfy listeners for a long time. I am passionately fond of



RICHARD WAGNER.

... A pity his dialogue isn't used.

all the operas represented on last Sunday's programmes, and it was with reluctance I turned from one station to another to listen to snatches of each presentation.

ened excerpts only. It would be splendid if the dialogue could be introduced into broadcasts of all operatic programmes. It would fully compensate for an extra hour's waiting, as it is difficult for any listener—except one who has actually witnessed stage presentations—to conceive what the action in the play really is, especially toward the close of the presentation.

Clear proof of this necessity is shown by the inclusion of a narration prior to each act—even this procedure makes it difficult to follow any definite stage action. However, the musical presentations of these often neglected works are splendid entertainment.

THERE is always something refreshing about a Gilbert and Sullivan broadcast, and it has been a pleasant surprise to me to notice that complete musical presentations of these popular light operas have been broadcast regularly in this country for some considerable time now. I do not know of any other country in which complete recorded musical presentations of G. and S. are included regularly on national programmes.

ANZAC DAY generally calls for little comment from a musical point of view, but this year I happened to listen to the ceremony in Sydney, and the Cenotaph celebrations in Wellington—both relayed by local stations.

The noble spirit of Anzac should inspire local composers to write something special for each occasion. To the Anzac, this day is probably the most important day of the year, and it is a pity it is so neglected musically.

Beyond a special arrangement of the "Last Post" for band and bugles, played in Wellington this year, the remainder of the music played lacked originality. I do not for one moment blame the performers, but I do blame the respective programme committees for not displaying more initiative in this direction. Anzac Day could be made a day of greater inspiration by the inclusion of more appropriate and more original music during the ceremony.

SCHERZO is by no means a trumpet or bugle enthusiast, and my opinion of the relative merits of these instruments as a separate contribution was not enhanced by the playing of the "Last Post" during the Anzac ceremony at Sydney, and the playing of "The Retreat" in Wellington.

It is not the interpretation of the calls to which I refer, but to the abominable intonation inflicted

on the ears of the listener. Goodness only knows how easy it must be to play a bugle in tune—it is a "natural" instrument, and there are no pistons to be used. It would be far better to sacrifice military display and have the calls played by one competent bugler than to introduce a bunch of less qualified performers—each one disagreeing on the matter of intonation. There was at least a quarter of a tone difference in pitch between at least two buglers at both ceremonies.

UNDOUBTEDLY the best performance was given in Wellington by the trumpeter who played the "Reveille"; together with the special arrangement of the "Last Post," played by a Wellington band, with trumpets and drums.

The buglers at other ceremonies completely spoilt the broadcast for at least one listener.

Still, as I have already said, I do not like bugles!

THERE was a jolly fine show broadcast by Hamilton Dickson's Or-



HAMILTON DICKSON.

... Put up a good show.

chestra last week, even if the combination only played twice on the programme. From an entertaining point of view the Lyric Suite was the best. Mr. Dickson should make a good showing with some Bach—what about a Brandenburg sometime?

THE film magnates think it better to make a picture for £200,000 and lose half your money than make a picture for £20,000 and clear a paltry profit.—Mr. Graham Greene.

BY "SCHERZO"

THE Lortzing and Wagnerian excerpts were the easier to listen to—primarily because they were short-